

HORSE SHOW FROCKS

Points of the Modes Settled for the Winter

VELVET SCORES A TRIUMPH

Black and White and Pastel Colors the Favorites

The Flood of Gorgeous Hues Not Approved by the Most Fashionable Women—Richness of Materials, Exquisite Handwork and Charm of Outline Features of the Season's Dress—Redingote Makes Its Bow to the Public—Outlines of the Frocks and Their Trimmings—The Drooping Shoulder Line Hardly Seen in the New Sleeves—The Bolero Not to Be Downed—White Frocks in the Evening—Some of the Beautiful Wraps.

Horse Show week has come and gone. Dressmakers, buyers and a host of women interested in the season's modes have had a chance to study these modes at their best and have gone forth to spread the sartorial tidings. But, as a matter of fact, the Horse Show made few fashion revelations and advanced few ideas that were not already familiar to those who watch the vagaries of the modes.

All of which does not mean that the Horse Show was not a fashion show of the first



quality. The attendance was large, the smart folk were much in evidence, and that element in a New York crowd which is well dressed without being stamped smart were uncommonly good clothes.

That there were frock exhibits goes without saying. The fashions of the day offer golden opportunities to the lover of the eccentric; but the Horse Show proved what has been insisted upon in THE SUN while others were singing the praises of loud and striking colors—that the season, as expressed in the clothes of the most fashionable women, is one of black, white and pastel colors. It is true in Paris, it is true here, despite the flood of gorgeous color in the shop windows and on shop corners.

The eccentricity, the spectacular colorings in the crowd that surged round and round the Garden staring at the boxes; but in the groups that included the New York women most prominent socially the general effect was distinctly quiet.

Richness of materials, exquisite handwork, charm of outline, rather than startling effects, were the emphasized features of the costuming. The smartest afternoon costumes worn by acknowledged fashion leaders were in one tone harmonies and in a vast majority of cases the color was an inconspicuous one—soft gray or green or brown or mauve; a pastel blue, or one of deep dull pinks that have a silvery bloom.

The dahlia and prune shadings, too, were well to the fore, and occasionally were happily handled, but even in the boxes there were many costumes in this coloring which could not be called successful. The combining of the varying shades of purplish red requires an artist's skill and a false note is disastrous.

It was to be expected that brown would be conspicuous, and it is only fair to admit that many of the most successful afternoon frocks were in brown shadings; but it was a significant fact that several of the



fashion autocrats who at last year's Horse Show wore brown costumes early and late shunned the color altogether, now that it has been taken up by the crowd.

There were many black frocks of much distinction, those of black velvet having particular cachet, while a close fitting redingote costume of black broadcloth and breitchwanz, with a waistcoat of embroidered green suede, accompanied by breitchwanz furs and a high crowned black hat trimmed in black plumes tipped with green, was remarkably chic upon a young matron whose figure is her chief beauty.

The redingote made its bow to the public, but was not so generally favored by the fastidious contingent as had been expected, and the bolero asserted itself as definitely as ever.

Redingote costumes in velvet were in certain instances tremendously successful, and long coats in all the various modifications of Directoire, Louis and redingote

models were features of many of the best models for morning, afternoon and evening, but coats of this type absolutely demand figures adapted to them, and the American woman, more independent than her French sister, does not always accept the laws laid down by French fashion autocrats.

The girled redingote, giving somewhat the effect of a bolero and double skirt, is a concession to the woman who will not accept the new old garment in its simplicity; and at least one frock of this type, in mauve cloth, was worn at the Horse Show. Three shallow capes, each but-



toning to the coat in front, fell over the shoulders under a coat of velvet, and the long coat was girdled by a soft satin sash, knotted in front and falling in long ends finished by big tassels.

Several velvet redingotes worn with cloth skirts of the same color were also seen, and one long coat of striped velvet in a dove gray with old silver buttons had a skirt and waistcoat of supple gray satin embroidered in the same tone and occasional threads of silver.

Of the triumph of velvet there can be no doubt. Not within the memory of the oldest dowager have velvets played so conspicuous a part in a New York fashion show as they have during the past week; and though there have been periods when velvet was as popular as now, never before did the material combine with its richness such lightness of weight and such suppleness as are embodied in the finest of the new velvets.

The Horse Show velvets ran from highest art to lamentable burlesque, from finest all silk chiffon velvet to the coarsest of cotton backed velvets. Some of the velveteens are, in themselves, exceedingly beautiful, and charming street frocks are fashioned from them, but it is in the silk backed chiffon velvet that the woman whose dress allowance is commensurate with her tastes delights.

Plain velvets, soft as crepe, are liked in all the popular colorings, a mushroom or beaver color brown and a creamy yet rather dark gray being especially lovely for the quiet, rich, harmonious afternoon costume that is the height of elegance. A silvery shade of pastel blue is equally successful and many of the soft greens and strong browns have been pressed into service for the velvet frock.

Velvets in tiny checks, too, have a decided vogue, the best examples being in almost invisible checks of two shades of one color, or in some neutral color with white. When carried out in sharp con-



trasts the checked velvet loses its elegance, but an infinitesimal check of mode and white, gray and white, leaf green and white or pastel blue and white is a thing to conjure with.

Other very attractive checked effects in velvet are in plain color checked off by hair lines of black, white or contrasting color.

For example, there is sketched for the large cut a checked velvet princess frock in beaver brown marked off by hair lines of dark brown, and worn with a bolero of



beaver whose white cloth collar and cuffs are embroidered in browns.

Striped velvets are in demand in Paris and are shown in the shops here, but, as yet, have been doubtfully regarded by New York women and little exploited by our dressmakers. Among the smart frocks worn at the Garden there were seen by the writer only two striped velvets.

One, in gray, has already been described. The other had the velvet, in black and white stripes, used for a short Louis coat, over a skirt of lace and white mousseline embroidered in flower garlands made of the narrowest ribbon. A black and white silk coat of similar type, worn at a restaurant dinner on Wednesday evening, was presumably shown at the Horse Show later. This second coat was associated with a full skirt of flowered chiffon and lace, lace sleeve frills and jabot and a cunning little waistcoat of white silk, lace and pink velvet set with small rhinestone buttons.

Apocryphal of flowered chiffon, a Fifth avenue importer is showing a dinner frock which was not seen at the Horse Show, but has been much admired and copied.

It is made of the finest white Liberty gauze, or, if not, at least of a like material, semi-transparent and with satin sheen. Under this shimmering white stuff is flowered chiffon, whose scattered roses show



faintly through the veiling in some lights and not at all in others, the shadowy flush of color and outline coming and going in delicious fashion.

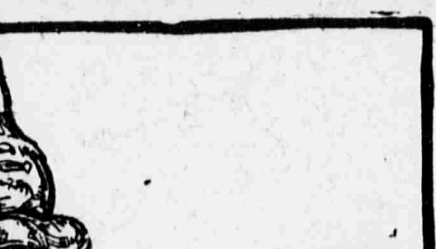
Many tiny tucks, cordings and frills of valenciennes are used as trimming, and all the edges are bordered by a flat, narrow band of transparent gold gauze ribbon laid over a band of the same width of rose velvet. We have had tulle and chiffon over flowered silk or flowered chiffon, but this lustrous silken stuff, slightly more opaque and made up over flowered chiffon, is indescribably effective and may be recommended to the debutante.

Satins and satin finished materials are more and more favored, and some of the handsomest frocks brought out for the edification of Horse Show week shoppers are in such stuffs. One delicate gray model has a full skirt embroidered up as far as the knees in a Japanese embroidery of wistaria, repeating exactly the gray of the satin, and like embroidery is used upon

the bodice in combination with gray guipure and deep yellow Algeçon.

Another satin gown sketched here, and less elaborate, although very effective, was in chalk white liberty satin. The full skirt had only a little bouillonné running around the bottom, but up each side of the front ran a graceful conventionalized thistle design in pale pinks and greens. The flowers and leaves and stems were of velvet touched up with water color, and gave the impression of something excessively elaborate and difficult of achievement, but these velvet flower designs on silk mousseline are sold at the trimming counters and may be cut out and applied in any fashion preferred.

The velvet appliqué was used upon the draped bolero and sleeve tops of the white



trimming upon the newest gowns of cloth, silk and velvet, and with it go girdles and other pendants to match. Very heavy Irish crochet ornaments, medallions, etc., are also extremely modish, and used not only on heavy materials, but in combination with fine laces like valenciennes and sheer stuffs.

As for the appliqué trimmings, they are innumerable, and some of them are wonderfully beautiful. The flat flower designs in painted velvet have already been mentioned, but there are scores of other flower trimmings cunningly fashioned by cutting and gathering of silk mousseline, chiffon, silk, velvet or what you will.

Embroidery stitches or water color are often used to increase the effectiveness of the flower designs, and one may buy garlands of tiny blossoms, wreaths, single sprays, single huge flowers or continuous vines. These are made separate and tacked to some coarse stuff or are made upon silk mousseline like the flat velvet flowers and are to be cut out and applied.

The paillette trimmings, too, are lovelier than ever and are made in all shadings, the opalescent, pale pink, gray and delicate bluish pink being especially beautiful



of sleeves slashed up the outside seam over contrasting material or color.

The draped bolero or draped pointed bodice with pointed guimpe of lace and long close cuffs of lace below a full draped upper sleeve was presented with every possible variation of detail, and these models seem serviceable for every material from chiffon to velvet.

The frock of this type sketched here was in taffeta of one of the new pastel pink shades, and its lace cuffs and collar were banded with pastel blue velvet, while the taffeta where it bordered the lace guimpe was flatly bound with the blue velvet.

Bodices draped in surplice fashion and pointed at bottom were in evidence, as well as the pointed draped bodices shirred up the middle front, and one smart development of this idea, illustrated among our pictures, had a short full bolero over a pointed bodice draped surplisewise.

The skirt trimming of this frock was also worth notice. It consisted of a large interlacing scroll design traced in narrow silk bouillonnés. The space enclosed by each loop was filled with a shirred flower of silk set in with openwork stitching, the mousseline of the dress skirt being cut away beneath.

Short fitted or bloused boleros of velvet braided with heavy wide silk braid and worn with cloth skirts of the same color or velvet skirts braided like the coat were numerous, though the model sketched here to illustrate the idea was seen on the street instead of at the show and was noted because of its chic simplicity.

The irrepressible bolero, loose, tight, draped, plain, short, long, has evidently not retired from the arena, and, though not so strikingly new as some of the long coats, has the advantage in point of numbers, even among the fashionable elect.



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And that brings us back once more to fashion laws as laid down at the famous show.

The new sleeves asserted themselves wherever fashionables were gathered together and, save in the pelerine like furs sported by some of the women, the long drooping shoulder line was hardly seen. The sleeve of the day is set in higher on the shoulder, pulled into the armhole and held out by ingenious whalebone fixtures, so that the shoulder line is broad.

The direct result of this is to make the waist look slender, and the outline, if not exaggerated, is more becoming to the average woman than the 1890 shoulder droop.

Possibly the sleeve model most often seen was one that showed a long, close fitting cuff, while above the elbow were double or triple puffs, or a full upper sleeve shirred

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up its inside seam and up the outside of the arm; but there were infinite variations upon these ideas.

A new note was struck by the elbow sleeve wedged to the afternoon or visiting gown, an idea much exploited in Paris. A number of the smartest cloth, velvet and silk frocks worn at afternoon sessions of the show had elbow sleeves, and with them were worn long gloves.

With redingote or Directoire coats these elbow sleeves were as a rule comparatively small and turned back in a flaring cuff at the elbow, with a finish of lace or chiffon frills. Others finished in drooping points like the sleeve of the long velvet redingote in the large cut.

Genuine mutton leg sleeves appeared on a few frocks, and there were a number

One particularly fetching frock in bronze brown cloth had a sack bolero bordered with velvet a shade darker, set on flat in battlemented design and edged with small cord where it met the cloth. The full, loose elbow sleeves trimmed at the bottom in the velvet, fell over the sleeves of the blouse made with long, close fitting lower arm and full upper arm; and there was a little embroidered waistcoat barely showing in the front. The plain skirt had the flat velvet border at the bottom.

Much is done with fancy stitching upon the cloth dresses—a fashion revived from yesteryear, though in the old days the intricate designs were stitched by hand, while to-day a machine does the work. To be correct and effective the stitched design should be slightly in relief, and this is accomplished by laying a slight padding under the cloth—a piece of firm satin being heavy enough for the purpose.

Appliqué trimmings of cut out cloth and embroidery stitches are set upon silk, velvet or contrasting cloth, and wrought into a sort of cloth lace are set into corresponding cloth or other material. One of the few white frocks seen at the Horse Show on a crowded afternoon was of broadcloth with cut out design in cloth and stitchery from knees to floor on the short skirt and forming part of the major part of the short, loose paillette.

The evening sessions brought out some charming white frocks, but, remembering former years, it seemed odd to see so little white worn in the boxes. All of the light



pastel tints were there, however, and there were many jewels worn.

Several women whose social position warranted individuality adopted the English and French ideas of wearing décolleté evening frocks with large hats, but in each instance the décolletage was a very conservative one and the effect was in no way startling. Handsome jewel collars accompanied two of these demi décolleté frocks so that little of the throat was bare.

The present fad for pearls showed itself in the evening toilets, and beautiful ropes of pearls, costly but inconspicuous, harmonized well with the quiet tones of the evening costumes.

The cloaks worn in the evening were often more festive than the frocks they covered, and a few handsome furs were worn, although the relenting of the weather clerk after Sunday's storm interfered with the promised fur display. Few fur coats and long wraps appeared, but neck pieces and muffs were brought out in defiance of the temperature, and there were many fur trimmed frocks.

Sable, chinchilla and ermine were more in evidence, and the few handsome fur paillettes and wraps worn were chiefly in chinchilla or ermine combined with heavy lace, but for pelerines, stoles and other neck furs sable held the lead among the fashionable folk, and the shapes showed little or no change from those in vogue last winter.

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